

takes away the stimulus to a higher standard of railroad efficiency, or if it measures the value of rapid transit solely by the train-mile receipts. For train receipts do not measure its whole value to the nation, any more than train expenses measure its whole cost to the railroads.

FATNESS.

PROBABLY no question of personal hygiene has occupied so much attention from laymen or laywomen as the question how to avoid growing fat. Doctors, we think, as a rule take little interest in it as long as it does not result in some form of illness. About the inconvenience of being fat, there is generally little use in consulting them. Until within about twenty-five years the fat people, if we may use the expression, lay down under their fat. The opinion that fatness was irremediable was, in fact, widely diffused. Mrs. Fanny Kemble used to say, in her grand manner, that "when there was a constitutional tendency to fat, nor diet, nor exercise, nor sorrow would avail."

Since she took this view, however, a great change has come over what we may call the fat world. Fat people refuse any longer to accept their fatness as hopeless. They deny that any portion of the human family has been set apart by Nature as the prey of obesity. This great awakening was due in a large degree to the celebrated Banting, an immensely fat man, who, by greatly reducing his weight by confining himself to nitrogenous food, filled all fat people with the anticipation of a better day. Tens of thousands followed his example, and cut down their size immensely. Unfortunately he died very soon after he became lean, and a panic spread through his followers. Distrust about the effect of his system on the general health began to gain ground. Many people suffered severely in strength and spirits by following his regimen too strictly, and it fell into more or less discredit. It would now be as hard to find an original out-and-out disciple of Banting as of Priessnitz, the hydropathist, or of Hahnemann, the homœopathist. But many still follow him in a slight degree, by eschewing butter, eating but little bread and potatoes, and sticking steadily to lean meat.

If his teachings and example had had no effect at all, however, it would have proved that the fat people were less enterprising and energetic than other civilized men in our day ever are. They refused to consider Banting's failure as final. They declined to accept the doctor's advice to "let well alone." They continued their demand that obesity should be treated as a disease, and a cure found for it. Accordingly, every few years a new fat doctor appears on the scene, and the quacks fill up the intervals with the sale of more or less deadly specifics. No great progress was made, however, until Bismarck became dissatisfied with his fat, and called for a physician who could relieve him of it. This physician appeared in the person of a certain Dr. Schweninger, who cut down the Chancellor's weight to such an extent that he had him nominat-

ed to a professorship in the Faculty of Medicine in the Berlin University, and insisted on his appointment in the teeth of the opposition of the other doctors, who had either never heard of Schweninger before, or heard what was bad. To the argument that he had won no distinction in the profession, the answer was that he had taken fifty or sixty pounds off the Prince's huge frame. Schweninger accordingly rapidly became an authority on fatness, and the pamphlet containing his system is sold by tens of thousands.

The well-known Dr. Yeo of London discusses this system in the last number of the *Nineteenth Century*. It ought to be said *en passant* that Schweninger's cure is claimed also by Prof. Oertel of Munich, who says he discovered it, but this avails him little because he did not treat the Chancellor. Schweninger maintains that the chief cause of fat among men, as among animals, is eating too much, no matter of what, and drinking too much, even of water, at one's meals, but especially of wine, beer, and spirits. The central principle of his system is, that unless you live by muscular toil, you must cut down the quantity you eat, and must drink but little, if any, with your meals. Of course he has minor rules, and makes distinctions between different articles of food, but to him quantity is the great enemy of the obese. After him comes a certain Ebstein, who also has his system, which differs from both Banting's and Schweninger's, but all three agree that to belean you must greatly reduce your consumption of the carbo-hydrates or starchy things.

Germany is the country where the most vigorous fight with fat is carried on, and where fat cures excite most interest, owing, it is said, to the great prevalence of obesity—a result in part of the consumption of beer and in part, doubtless, of the frequency and heartiness of the meals. Accordingly, the number of people who go to the various baths for simple corpulency is very large. Oertel makes provision for this class by prescribing carefully graded walks, in which the ascent will stimulate the heart's action and strengthen it.

All the masters agree that it is mainly through its effect on the heart that fat becomes dangerous. If you surround your heart thickly with fat, you impede its working, and it gradually grows weaker, and then, some fine day, when you have put a little more fat on it, and call on it for extra exertion, it stops short, and down you go. Fat does not greatly trouble the young and active in any country. It is when, in middle life, exercise begins to be distasteful but the appetite remains as good as ever, that it comes on people like a strong man armed, and makes exertion, especially in hot weather, very formidable. But the fat people are aroused, and we feel sure their number, in proportion to population, will hereafter be diminished.

THE SLATER MEMORIAL MUSEUM.

PERSONS visiting the beautiful city of Norwich a few months hence will find there a museum of fine art of a kind which every big

town or little city might possess, given only sufficient knowledge and good taste. These, indeed, it must set itself to seek in earnest. If it can command the most extensive knowledge and the most delicate refinement of feeling in the person of the custodian, the chairman, the president, the director, or whoever else the official may be who has charge of selection and purchase, a wonderful collection can be procured with small outlay. There is excellent art which can be reproduced so well that, while something is lost, very much remains. To select from out the mass of the world's possession of such art as this the few pieces which the fund allows—choosing those which are the most instructive, as being either the most nearly uninjured, or as being the most perfect types of important schools or epochs, or even as being more easily comprehensible by intelligent but not especially trained minds—is, of course, a task for which few students are fitted. Years of residence in those parts of the world where works of art can be studied comparatively and critically, and a minute and exclusive devotion to such study and comparison, are the necessary preliminary to the proper expenditure of even a few thousand dollars in the foundation of a really instructive museum of fine art. Given these qualifications in some one whose services you can command, and it is astonishing how much great and precious art a few thousand dollars will buy, and how admirable a museum a citizen of moderate means may present to his native town. Much more may be expected when the citizen is possessed of ample means and the most liberal disposition, as in the case in hand. Mr. W. A. Slater has been the good genius to bestow this boon upon the city of Norwich, and Mr. Edward Robinson, of the Boston Museum of Fine Arts, has, to his great credit, had sole charge of the selection and arrangement.

That part of the Slater Memorial Building which is devoted to the Museum of Fine Art is a large hall, reaching to the roof, and having a broad gallery next the wall on each of the four sides. There are windows below the gallery and windows above the gallery on three sides, and dormers in the roof on two sides. There is abundant light; and in the central area within the belt of galleries the light is good for sculpture, as it is, in the main, in the galleries themselves. Under the galleries the windows are too low, as indeed the ceiling is, for large pieces of sculpture, which nevertheless it has been found necessary to place there. A life-size or "heroic" statue needs a very diffused light; the necessity of putting many such statues in the strong horizontal and concentrated light from windows near the sculpture and on its own level is to be regretted. This same light does well for bas-reliefs, however, and it is to be hoped that when all the sculpture is in hand, it will be found possible to occupy nearly all the space beneath the galleries with sculpture in relief, including medallions, coins, and the like, to the exclusion of, at least, the larger statues and groups. This space beneath the galleries is to be divided into alcoves by means of curtains hung from rods, and capable of being drawn at will. The arrangement of the sculptures now going on seems to include a mainly chronological sequence, which is eminently desirable, but which may involve of necessity the inadequate lighting of which mention has been made. Thus the Harmodios and Aristogeiton group from Naples is fortunate in being placed in the high central nave, but the Naples Doryphoros suffers from the direct and concentrated light which alone it receives in its alcove. On the other hand, the Calf-Bearer from Athens

and the Spinario from the Capitol, being smaller, are sufficiently well lighted, and the early reliefs are in an excellent light—the great Eleusis relief being more perfectly placed and illuminated, for all purposes of examination and study, than any copy of this important and puzzling work of art that we can now recall in Europe.

There are now about one hundred and fifty important classical sculptures in place, and more are to come. Among these are some of the newest discoveries, such as the Boxer that has recently come to light in Rome. Of the archaic works, and of those just not archaic, but still full of the breath of early art, a few have been named; there are also the so-called Apollo of Tenea and the Aristokles relief from Athens, the headless robed figure from the Louvre, and four-figures of the west pediment of Ægina from Munich; also, one of the Selinus metopes from Palermo, and a large part of the frieze of Phigalia. Then, of perfected art, there are nearly 140 feet of the Parthenon frieze, and from the Parthenon pediment, the Theseus and two of the groups of draped figures; with other works that we cannot enumerate. All that is well preserved of the parapet of Nike-Apteros; the noble Hermes of Andros, and, to compare with this, its double from the Vatican Belvedere; one of the Discobolus statues, and, to compare with this, a small-scale reproduction of another and differing one; a vast slab from the Pergamon frieze of the Giants' Battle, the Laocoon, the Venus of Milo, the draped Niobide from the Vatican, the Nike of Paionios (shown here, as nowhere else in the world, on an exact reproduction of its original pedestal), and a pedestal reserved for the torso of the Belvedere whose coming is announced—the mention of these must suffice to give an idea of the whole collection; to which, as representative of Greek and Greco-Roman art, no exception can be taken. It does not appear that it would be possible to choose better the same number of pieces as representative of the whole mass of such sculpture which is known to us moderns. If any piece not included were proposed, on condition of excluding one of the present collection to make room for it, it would be seen that such a change would be of at least doubtful expediency.

The sculpture of the later Middle Ages and of the Renaissance is less easy to embody in a couple of hundred examples taken from its vast stores. It cannot be hoped that any two students of art would agree heartily on the selection to be made. Moreover, there are at Norwich fewer in proportion of the Renaissance pieces already in place, and the future of the museum of modern art is much less easy to judge of than of the classical department. What is good about it, what is hopeful and promising, is the large freedom with which semi-architectural pieces, such as the pulpit of S. Croce, the large font of Siena, and the tomb of the Cardinal della Rovere, and pieces of pure decoration—sword handles, bells, weapons, and the like—admirably reproduced by Josef Kretzmayer of Munich, colored and gilded or bronzed into actual facsimile of the original, are added to the statuary and reliefs. The statue of Lorenzo de' Medici, with the accompanying supporters, "Twilight" and "Dawn," are set above a door the architectural frame of which seems well calculated to receive them; but they are placed too high to be properly seen from the gallery itself, and unfortunately they can be seen also from the floor below. It is greatly to be desired that they could be arranged more as the originals in the Sacristy of San Lorenzo. The same might be said of Michael Angelo's Moses, but that its placing is possibly only tem-

porary. Panels from the doors of the Florence Baptistery—the earlier doors, those of the northern and southern portals—and from the Donatello Altar in Saint Antony's Church at Padua, give one the hope that these works may be shown ultimately in their completeness. The panels from Luca della Robbia's Singing Gallery are, one is sorry to see, already framed into the wall, so that this important work will not be put up with its architectural framework complete; but one cannot have everything. There is no room for such a mass of construction; one might as well insist upon all the Della Robbia reliefs of swaddled babies from the Hospital of the Innocents instead of rejoicing over the two that are already here. The whole collection of casts promises to be excellent and instructive beyond the reach of fault-finding. All have been chosen with extreme care, and if the student is left wishing that bronze originals should be represented by a bronze-colored rather than by a white reproduction, and that painted sculpture should be reproduced in full color, this is only what he feels on leaving any of the important collections of Europe, beginning with the vast and, for classic sculpture, almost complete collection at Berlin.

Coinage is to be studied in air-tight and dust-tight glazed frames, behind the plate glass of which, and mounted on dark velvety material, the deceptively imitative reproductions are mounted. Each coin is shown, the obverse and the reverse side by side, and an inscription immediately below gives the approximate date and the city or kingdom.

A few photographs are framed and glazed, ready to be exposed. They are the largest, and partly because of this the most effective with the spectator, that could be chosen. Thus, the enormous view of the west front of Reims Cathedral, made by J. Trompette of Reims, is a type of what an architectural photograph for public exhibition ought to be. The Naya photograph of the front of Saint Mark's is almost equally imposing. One of the largest frames is Braun's ceiling of the Sistine Chapel, but this photograph is made up of many pieces. Here is also the Sistine Madonna, a single plate half the size of the original, and the great Paul Veronese of the Venice Academy, known as the "Green Man," from the supposed portrait of the artist—a noble full-length figure, invested in various shades of that color, who stands fully relieved against a prominent mass of the architecture. This large photograph is also in three pieces; but several of the ceiling panels of the great rooms of the Ducal Palace, though nearly as large, are each a single print, and one of the finest photographs in the collection is Braun's superb new plate of the "Night Watch."

Into further detail we cannot go. It has seemed important to mention by name some of the works of art of admittedly supreme merit, which are capable of such reproduction that those who are far from the originals may yet gain much of that enjoyment which they can give. Casts of sculpture may be made almost perfect reproductions of the originals; electro-types of coins may be absolutely perfect reproductions—that is to say, the first living experts are sometimes in doubt whether a coin offered them is genuine or not. Photographs, we know, give often more than one would expect, so to speak; the photograph, even of a painting, though reversing many of the comparative lights and darks of the original, gives yet a sense of that original's beauty which no engraver's copy has succeeded in doing. Engravings themselves, ancient and modern, made with the burin or with the etching needle and

acid, and woodcuts as well, are capable of indefinite and very cheap reproduction by modern processes; any one may have Amand-Durand copies of Dürer and Rembrandt prints, which, if not equal to the choicest impressions from the original plates, are better than impressions which are considered passable and salable. Drawings by the old masters have been admirably copied, as every one knows, in autotype; the only defect of the copies being that every accidental pen scratch, stain, or finger-mark is of necessity reproduced in the tint of the drawing itself. Color you cannot reproduce, nor texture of surface; a Japanese lacquer, a Chinese porcelain, an embroidered cope or chasuble, you cannot reproduce, and of paintings you can give only the abstract in monochrome. This limit is set to our low-priced museum; but of the world of noble art which is included within this limit, the Slater Museum at Norwich gives an inspiring and encouraging realization.

THE TWO EMPERORS AT ST. PETERSBURG.

PARIS, July 28, 1888.

THE eyes of all Europe may be said to be turned at present on the shores of the Neva; but, alas! we cannot say with Voltaire:

"C'est du Nord aujourd'hui que nous vient la lumière."

We are left in utter darkness as to the results of the interview of the two Emperors of the North. We know the most minute details of their meeting, the correspondents of the English, German, and French newspapers tell us all that is visible to the eye; but we can find few significant details in the immense amount of their information. We know, however, that there is something remarkable, something important, in the character of the first political steps taken by the young Emperor of Germany, who has been called to the throne by the lamentable death of Frederick III. In his first declaration to the Reichstag, William II. spoke of his allies, Austria and Italy; he did not even pronounce the name of France, or, what may appear more singular, of England. But he reminded his people that Prussia had old ties of friendship with Russia, and he showed himself inclined to follow the policy of his predecessors with regard to the great Empire of the North.

This was not enough—he did not wait for the effects of this declaration. He started for Saint Petersburg as if he were determined to conquer the confidence and the good will of his powerful neighbor. In order to well understand the importance of this visit, you must remember the violence of the attacks of the Russian press on Germany and of the German press on Russia during the last months of the reign of William I. The antipathy of the Slavs and of the German races had free play for a time; war seemed almost imminent; the German official press complained every day of the warlike disposition of Russia, of the great movement of troops on the Polish frontiers and in Poland; it seemed as if immense masses of cavalry were all ready to enter into Posen and Silesia, and to hinder the mobilization in the German frontier provinces.

When William died, the accession of his already dying son put a stop to this polemical war. The Pan Slavist organs became silent; by a sort of tacit understanding the press of Russia as well as the press of Germany did not trouble the slow agony of a sovereign who was known to be inspired with generous sentiments, and whose last thoughts tended only to the peace of the world. It was to be feared, however, that this peace, imposed by the state of